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The Influence of Persian Literature on the German Poet Platen.—By ARTHUR F. J. REMY, A.M., of Columbia University, N. Y. City.

ONLY a brief outline will here be given of this paper, which itself was presented in abstract. It gave the partial results of an investigation of the general subject of 'The Influence of India and Persia upon German Poetry.' The investigation itself is to be published as a monograph in the course of the year.

Attention was first called to the ghazal-form in Persian poetry and its earliest appearance in German literature with Rückert in 1821. After this had been given as an introduction, the article turned directly to a discussion of Platen's *Ghaselen*. Reasons were given for confining the discussion to those *Ghaselen* that appeared in the years 1821 and 1822. Especial stress was laid on the fact that the ghazals of 1824 were oriental only in form, and were, therefore, not considered in the brief abstract.

The article then went on to show that Platen's *Ghaselen* are not translations from the Persian, but that they are really original productions 'dem Hafis nachgefühlt und nachgedichtet,' much in the same manner as Goethe's divan-poems. They were shown to follow as closely as possible the technical rules of Persian verse, and were found to make use throughout of Persian images and metaphors, in fact to be modelled closely after the ghazals of Hāfiz. Parallels were adduced from Hāfiz's odes themselves to bear out this statement with regard to the usage of rhetorical figures. Out of numerous illustrations which were cited only one need here be given. It is chosen to show with what freedom Platen imitated his oriental models. In the 13th *Ghasele* (Cotta ed., Stuttg., Vol. II., p. 11) Platen has:

‘Schenke ! Tulpen sind wie Kelche Weines,
Gieb den Freunden, gieb sie hin, die Tulpe !’

This, it was suggested, probably drew its inspiration from such a line as Hāfiz, Ode 541 (Brockhaus ed., Leipz., 1863)

ساقی بیَا که شد قَدَحِ لاله پُر ز مَی

‘Sāki come, for the goblet of the tulip has become filled with wine.’

A paragraph was then devoted to a number of similes in Platen’s poems which fully catch the Persian spirit, but for which no close parallel had yet been found in that part of Persian poetry which had been examined in the investigation as likely to have been accessible to Platen. The interest of such similes, it was pointed out, lies in the fact that they show how much the occidental poet had come under the oriental influence.

Yet not only in spirit, but also in form, these poems were proved to be close imitations of Hāfiz’s odes. In those ghazals called ‘*Spiegel des Hāfis*’ Platen, after the manner of Persian poets, even regularly introduces the name *Hāfis* into the last couplet of his German imitations. End-rhymes of one and two syllables are naturally common enough, but the peculiarly characteristic Persian rhymes which extend to several syllables or even to a whole phrase were found to be very frequent,—again a direct importation from the East. To illustrate how successfully

Platen reproduces the رَدیف or refrain, so familiar to readers of Hāfiz, the writer selected *Ghasele* 8 (Vol. II, p. 9). In this the words ‘du liebst mich nicht,’ for example, are always repeated, preceded successively by ‘zerrissen, wissen, beflissen, gewissen, vermissen, Narzissen’ exactly in the style of such an ode as ode 100 in Hāfiz.